

LOST: THE OFFICIAL MAGAZINE PRESENTS

SEASON 6 LATEST
SCRIPT EXTRACTS

FILMING DIARY
EXCLUSIVE POSTERS

LOST™

THE OFFICIAL MAGAZINE



**SMOKE MONSTER FX
CREATING THE ATTACKS**



BEN

POWERLESS

SUN

DESPERATE

SAWYER CRUSHED

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ISSUE #28

APRIL '10



- JOSH HOLLOWAY & YUNJIN KIM INTERVIEWED
- UNEARTHED PHOTOGRAPHY OF BEN'S HISTORY
- SET REPORT FROM THE ISLAND'S TEMPLE

THE TRANSCIEIVER

< MESSAGE START >

"The Final Season." Those three words have been towering over us on billboards everywhere, paving the way for the all-important last ever chapter of *Lost*. With the swan song season well and truly under way, this issue of *The Official Lost Magazine* takes you to the heart of the action.

Look carefully at this page. It's an exclusive photo taken as part of our visit to the final season shoot, and within these pages you'll discover the first of a series of in-depth, at-the-frontline reports. We'll not just be bringing you a visual log of our time with the season six team, we'll be cataloging intimate, revelatory moments from the cast and crew too.

Josh 'Sawyer' Holloway and Yunjin 'Sun' Kim have always been incredibly gracious and giving with their time for *Lost Magazine*, and this issue, we welcome back both fantastic actors to talk exclusively about the incredible plot twists that their characters have experienced in this final season so far.

On a Benjamin Linus note, we've uncovered some rare and never-before-seen production photography concerning his earlier years that we hope you'll enjoy...

Before I stop waffling and let you dive inside this edition, I just wanted to say a big Hello to the *Lost* fans that I recently met in Cambodia and Thailand. It's amazing how far the love for *Lost* reaches all over the world. Oh, and in case you're wondering, no, I didn't get any strange tattoos in Phuket, but I did end up scuba diving with four-meter-long Sand Tiger Sharks and lived to tell/type the tale. I got pretty close, and couldn't see any Dharma logos on *those* fish...

"The head, the tail, the whole damn thing..."

Paul Terry
Editor

< MESSAGE END >

LOST: THE OFFICIAL MAGAZINE #28

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Don't miss this stunning, rare variant cover featuring Claire and Kate – order yours today...
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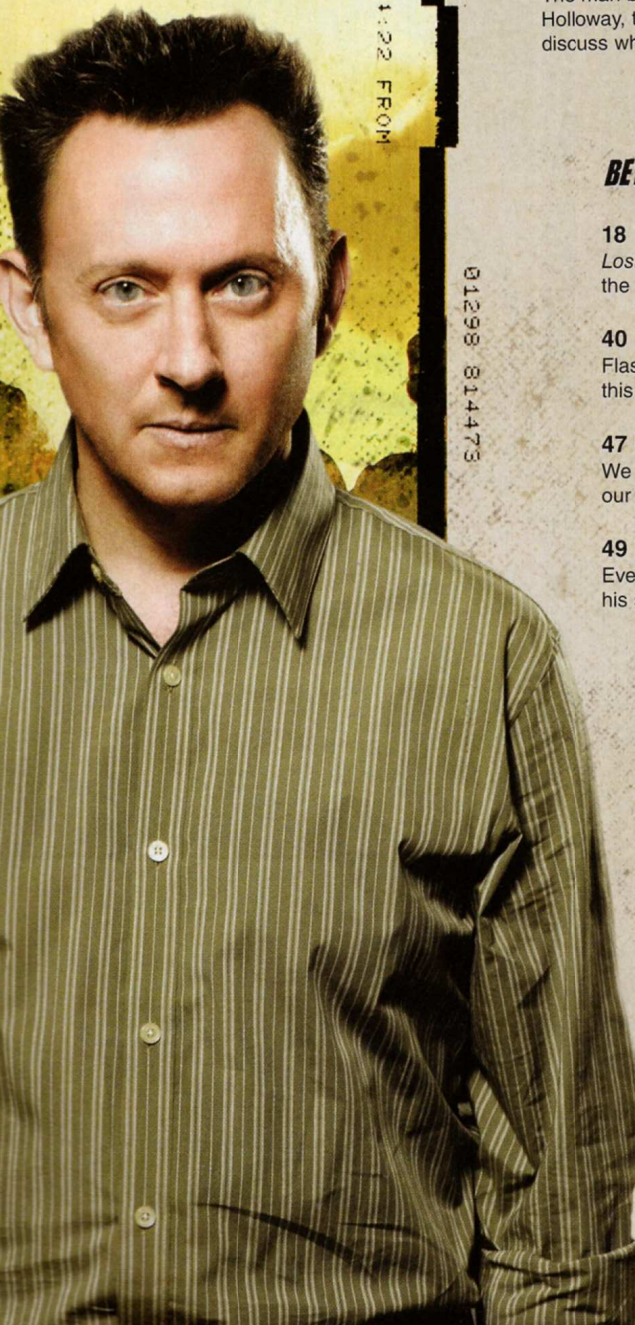
time and support, Josh Holloway, Yunjin Kim, all of the cast's agents, managers and publicists, Zack Grobler, Adam Avitable, all of the crew's assistants, the entire cast & crew, everyone involved with the shoot for the season six premiere, Colin Burgess, Dave Harper, Dan Wright, Iain Lee, Tom Page, and all of the Koink and *The Lost Initiative* family, Ben Boyer, Teresa Pegrum and everyone at Sky1 in the UK, and absolutely everyone that makes up 'Team Lost' for their hospitality, kindness, and assistance in creating each and every issue of *Lost: The Official Magazine*.

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New Transmissions

News from the *Lost* world and beyond...

Merry Season Six! Isn't it a relief to finally have *Lost* back on our screens? To continue the fanfare, we've got some **BRAND NEW CAST PHOTOGRAPHY** and more hot *Lost* news over the page. Make sure you get in touch with us here at *Lost Magazine* with all of your reactions to the first few episodes of the final season...

Words: Paul Terry



THIS SPREAD: Here's the official cast shot for the final ever season of *Lost*. Fan fever has hit an all-time high, with many followers of the show studying the picture in excruciating detail, scanning every inch for clues about the forthcoming plotlines. Apart from being a fantastic nod to *The Last Supper*, what are your thoughts on the image? Drop us an email at voices@titanemail.com today...



- ALPERT & CLAIRE ACTORS' NEW FILMS...
- LOST UNTANGLED RETURNS...
- STAGE SHOW DOES LOST IN 10 MINS...

New Transmissions

News from the *Lost* world and beyond...

UNEARTHED TREASURES

ALPERT'S HORROR

Nestor Carbonell stars in an even darker night-time tale...

Following on from his Mayor of Gotham City role in *The Dark Knight*, *Lost*'s Richard Alpert, a.k.a. actor Nestor Carbonell, will star next in horror/thriller *The Disembodied*. The creepy tale follows a young girl who becomes fascinated with 'the other side', and unwittingly opens a portal from which terrifying creatures threaten her life.

With echoes of *Hellraiser* and *Flatliners*, this directorial debut by Brett Donowho – who, in a curious *Lost* connection, also acted in an episode of Matthew Fox's TV hit *Party of Five* – sounds like a deliciously haunting story. And with Carbonell starring in it, we'll be watching and waiting for this one to be unleashed.



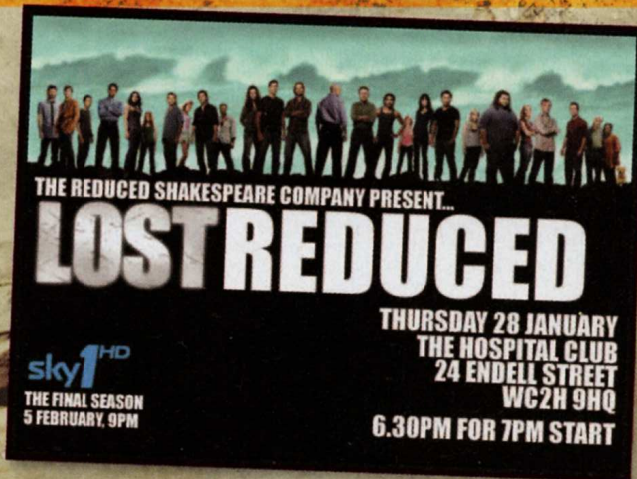
LOST UNTANGLED RETURNS

Fan-favorite web sketch show is back to unravel those headscratching questions...

The web series *Lost Untangled*, that featured on ABC.com during season five's run to help fans get the bottom of some of the stories' more complex themes is back with a vengeance. It stars *Lost* action figures, witty voiceovers, and this time around, an amazing puppet version of Dr. Chang created by none other than *The Muppets*' Jim Henson Company.

Lost Untangled ran 16 episodes for season five, and regular visitors to ABC.com's official *Lost* zone will already know that it's back, with 17 episodes confirmed to accompany the final season.

Expect miniature sets, plastic figure mayhem, and most definitely the unexpected for this very special online experience. Plus, *Lost Magazine* will be featuring an exclusive, access-all-areas feature on *Lost Untangled* in issue #29, on sale April 13.



MICRO LOST

UK's Reduced Shakespeare Company condense five seasons into a terrific 10 minutes...

As part of UK *Lost* broadcaster Sky1's countdown to the final season airing, they collaborated with world-famous trio The Reduced Shakespeare Company and produced the hilarious *Lost Reduced*. The group made their name condensing the works of William Shakespeare and even The Bible into unbelievably fast, short shows.

Huge fans of *Lost* themselves, the comedy theatre group produced a frenetic,

wise-cracking stage production that squashed seasons one to five into an impressive 10 minutes. Sky1 arranged a competition on their web site for UK fans to win tickets to the event, which took place on January 28, in London's Covent Garden.

Don't worry – *Lost Magazine* was there to witness the feat, and we'll be bringing you an exclusive report next issue, out April 13.

<http://sky1.sky.com/lost>



CLAIRE'S VAMPIRE KISS

Emilie de Ravin stars alongside
Twilight's Robert Pattinson in
new drama *Remember Me...*

During her success playing Claire on *Lost*, Emilie de Ravin has tirelessly carved out a very impressive feature film career during the island saga's lifespan. After the likes of *Public Enemies*, *Brick*, and *The Hills Have Eyes*, de Ravin turns her attention to forthcoming romantic drama, *Remember Me*.

If you've seen the posters, you'll already know that her leading man is *Twilight's* Robert Pattinson. The story is centered on two lovers, Tyler (Pattinson) and Ally (de Ravin) who struggle with their relationship when they both suffer tragedies and secrets surface within their families.

Helmed by acclaimed director Allen Coulter (*Hollywoodland*), *Remember Me* also features Chris Cooper, Lena Olin, and Pierce Brosnan.

Currently set for a March 12 release, don't miss the *Lost* star knock it out of the park in this compelling and rewarding love story. Keep up to date with the countdown to the film by searching for *Remember Me* on Facebook.

CLAIRE & KATE UNITE!



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THE OFFICIAL MAGAZINE

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VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

IN GRATITUDE

Hello guys! Thanks so much for publishing my email in issue #27! I'm really looking forward to see more Matthew and Evangeline chats in the upcoming issues. You guys rock! Thanks again!
Alice, via email

I loved the interviews with Matthew Fox and Evangeline Lilly! They are my favorite actors on *Lost*, and I was so excited to find out that we got to read new interviews with them!
Melissa Hughes, via email

Our pleasure, Alice and Melissa. This magazine is for you, the fans, so we're really glad you enjoyed the issue, and I hope everyone else reading this did too.

Got something you want to say about *Lost*? Then we want to hear it.

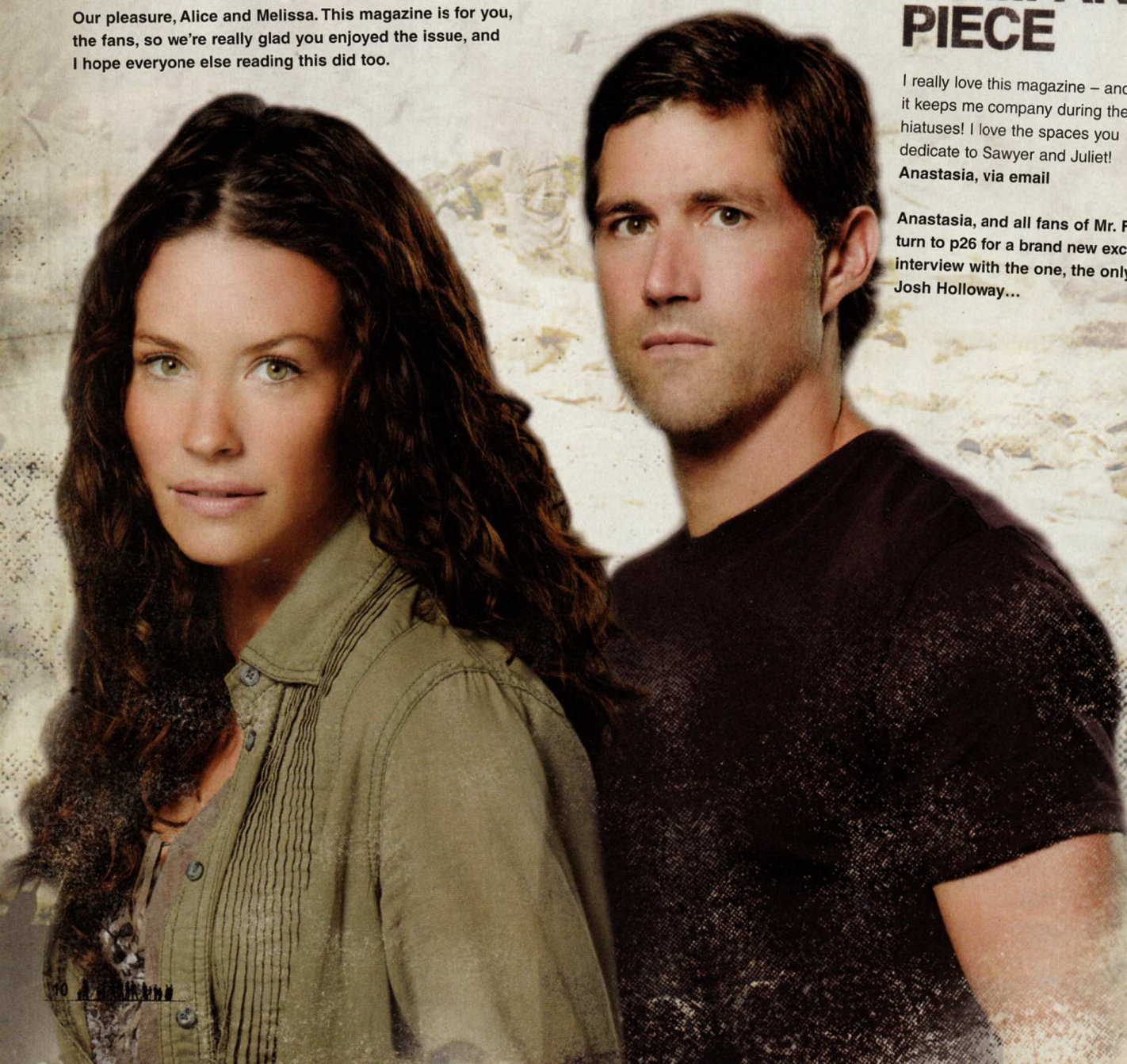
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Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

COMPANION PIECE

I really love this magazine – and it keeps me company during the hiatuses! I love the spaces you dedicate to Sawyer and Juliet!
Anastasia, via email

Anastasia, and all fans of Mr. Ford, turn to p26 for a brand new exclusive interview with the one, the only, Josh Holloway...

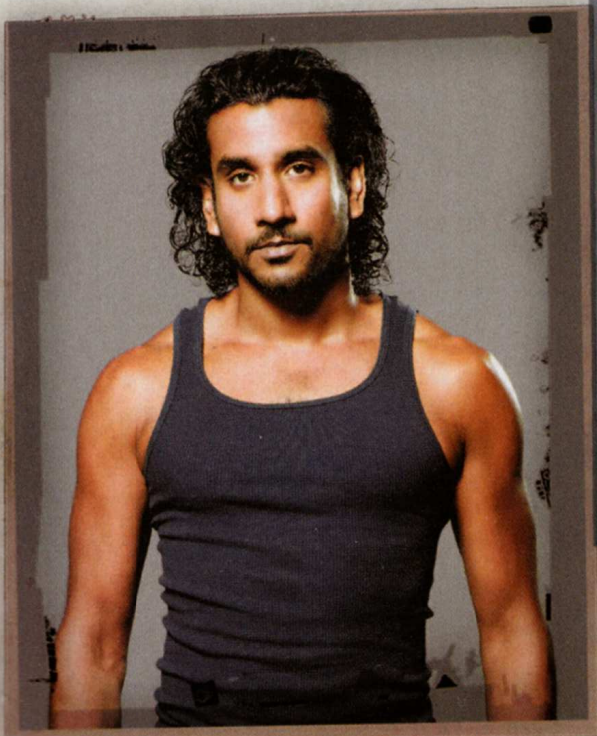
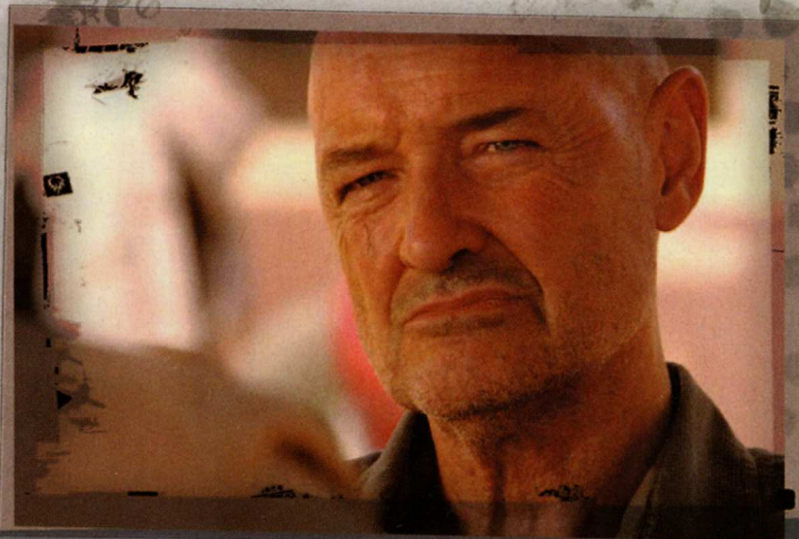


DOWN UNDER

G'day *Lost Magazine*! I have collected all of your mags, they're so enjoyable to read. I'm so fanatical about *Lost* it's not even funny – it's the greatest show that has ever been on TV. I love Locke; he is such a big influence on the show, and *Lost* would never be the same without him. Now that he's dead, it's going to be really interesting where it goes from here. I would love to see another By The Fire chat with Terry O'Quinn whenever possible – his performance in *The Life and Death of Jeremy Bentham* was superb! I'm so excited to see where Frank Lapidus' story goes too.

Jared, Sydney, Australia

Thanks for your excellent message Jared – from where the journey began! And fear not, you can expect more from the fantastic Terry O'Quinn very, very soon...



SAYID RULES

I have a very simple thing to shout: Sayid Jarrah is so freakin' awesome! I've always whooped whenever his story gets more complicated, and what's happening with his character now is the greatest! More Sayid! More brooding shots of the amazingly talented Naveen Andrews in the show and the magazine pretty please!

GeckoGirl, via email

How about a pin-up of your favorite character with the equally brooding Miles? Turn to the center section...



PARTY MAN

For the past six years, my family and friends have been glued to the screen! I'm known for throwing season premiere and finale parties every year because what better way to watch the show than surrounded by 30 other fans squeezed into your living room! The characters are portrayed so well that you want to get to know them more each week! The whole 1970s time travel aspect of season five was so much fun that I gave my friend a Dharma jumpsuit for Christmas!

Steven Hall, Greensburg, Pennsylvania



But how did you celebrate season six beginning, Steven? Write in and tell us, one and all...

HERE BE MONSTERS

I've always been so intrigued by the smoke monster in *Lost*, and I'm beyond thrilled about where the story is going with this insanely amazing creation by Damon, Carlton, and the *Lost* team! The way the mystery has been handled is very inspiring to me, as I love writing mystery fiction. I've definitely learnt a lot from how the smoke monster scenes – and the show overall – have played out over the years. I know *Lost Magazine* has featured some very cool smoke monster features in the past, but if I could have one request,

it would be to see even more before the show and magazine wrap.

Natalie, Boston, USA

As I'm sure you've gathered by now, Natalie, *Lost Magazine* loves the smoke monster too! So don't worry, we plan to feature more of him in the next few issues...

SUN

With so many revelations at the end of *The Incident*, Sun-Hwa Kwon faced an unbelievably difficult mountain to climb at the beginning of season six. Now the final chapter is well underway, **YUNJIN KIM** talks exclusively about Sun's determination to find Jin, and who she trusts on the island...

Words: Tara Bennett



RISING

With such an ambiguous ending to season five, it had to be an exciting moment to crack open the first script of season six. What were you anticipating finding out most?

Yunjin Kim: The first thing I was looking for was if we were in the same time period. Did the H-bomb work? We keep missing each other [smiles]. It's surprising.

And just missing the other group means Sun still hasn't reunited with Jin...

I think we will play that to the end. We haven't gotten that reunion and I don't know when it will happen.

At this point in the story, I think you can arguably say Sun and Jin are the couple fans are rooting for the most. Penny and Desmond got their moment and now fans really want to see you guys get your moment. Do you still want that 'happy ending'?

I don't think we are going to get a happy ending. This is

Lost. If it were another show I'm sure they would reunite and it would all be happy. They would go back to Seoul, Korea, and raise Ji Yeon. But again, this is *Lost* [smiles]! I think once they are together again everything is resolved, so I think that's why they are postponing it.

Having us build up to who-knows-what and then have that flow over us... I'm thinking if we do get back together there will be something that separates us again. It's also the only way for conflict to occur to make it dramatic. We need conflicts. If they are just a happy, married couple, that's not very interesting. I kind of like this delay; I'm really enjoying it.

The separation last season has really allowed us to witness a new Sun – this confident, goal-oriented woman that runs a corporation and is a single mother. How is she dealing with all of the crazy going on with her group now?

Sun is sustaining and surviving. She's going with the flow while it's going. For Sun, finding her husband is her main goal and it's been her main focus for the past two





seasons. But now, coming back to this island and trying to figure it all out: Locke is dead... but he's not... why is the black smoke chasing us... There is so much at stake.

What is Sun's position in this new island dynamic?

I think she is one of the peacemakers. She changes. When Sun is dealing with the relationship with Jin she's not so much of a peacemaker. They have many conflicts in their marriage, but where she is now, the goal is to find him and get the hell out.

Season six is offering you and your group a lot of interesting mysteries and interpersonal dynamics to figure out. What's been most intriguing for you?

The whole Locke situation is very intriguing. The fact that he has become something completely outside of himself and is a totally different being has been very interesting to be around.

Do you think that you'll be able to answer all of the things fans want answered in the show about your character and others?

I think a lot of it is going to stay open. I don't think we can cover all the details and go back to all those characters that stepped in and out and answer all the questions. But the main ones – like who is going to be the candidate, what is this island, can we beat the black smoke/Locke, and why is it here?

In the midst of all the day-to-day work, has it hit you yet that this is the last season? Does it catch up with you?

It does. Back in my mind, if I am at a certain location, I do look around and think, 'This might be my last time at this location with this lovely group of people.' But it hasn't hit me yet. I think it will start settling in during March or April when I have to start gathering empty boxes and start packing. It's amazing how much stuff I have accumulated over the last six years! I'm just by myself, but I've garnered so much.

Sun has had quite the metamorphosis from that quiet woman buttoning her sweater in the pilot. What are you most proud of about her evolution?

Talk about "You've come a long way, baby!" I think that represents Sun. Starting from the pilot where Jin barks at her for her sweater and we actually go back to that very moment in a flash-sideways. I feel like she's made a complete circle. It will be interesting – if that reunion happens – what the dynamic will be between them.

Both of them have changed so much, so you do have to wonder if they will still connect?

They will connect, but then we'll see. I'm sure when the reunion happens, it will be very emotional, but then who knows what will

"Sun is sustaining and surviving. She's going with the flow while it's going. For her, finding her husband is her main goal... it's been her focus for the past two seasons..."



Do we go back to Korea? I'm sure we are probably stuck in LA and something bad happens to Jin, and Sun has to find him.

Do you think these sequences will have some kind of impact on your character's end story?

What if, in reality, at the finale, we do go back and everything gets erased, so we only have the flash-sideways to fall back on? That would be really scary!

That would be pretty tragic, especially after the amazing changes some of the characters have made over the course of the series...

It would be really sad. I don't think they will end it that way, but that's just something I came up with [smiles].



throw us off again. Something seems to always throw us off.

Speaking of the flash-sideways, you are playing a version of Sun in them, but did you feel like you needed to go back to the early episodes to prepare for these new sequences?

You are sort of the character you started out with in the pilot, but you are in completely different situations.

Have they been tough to play since they are so different?

No, they are interesting. I haven't had a lot of those since we haven't got back to Sun and Jin's story just yet. But when we do, I'm interested to know what happens after LA.

THE PROPOSAL

Remember this classic scene from *House of the Rising Sun*...?

[FLASHBACK: Jin approaches Sun, who looks nervous]

SUN: What happened?

JIN: Well, your father... your father gave permission!

SUN: Don't ever do that again! How did you?

JIN: I reasoned with him. After a year of management training, and a year of work at the factory, we'll have all the money we need.

SUN: You are going to work for my father?

JIN: It's the right thing to do. [SUN protests] No, I have to. It's temporary. [Jin presents an engagement ring to Sun.]

SUN: You can't afford this.

JIN: I can now...



✈ It will be interesting to see how they might re-mold your relationship with your father, Mr. Paik?

They did touch very briefly on [Paik's] relationship with the Dharma Initiative and I thought that might be the reason why Sun is on this island, because of her father's relationship with the Dharma Initiative. We don't know. We have never gotten back to that side of the story and I don't think we will. When Dogan appeared, we thought maybe there was some connection there and maybe that was my father, but there's no connection.

“If I am at certain locations, I do look around and think, ‘This might be my last time at this location with his lovely group of people.’ But it hasn't hit me yet...”





Do you spend much time speculating on where this is all going?

Sometimes. I have always thought there might be a connection between Lapidus and Sawyer because they have the same look. I thought he might be Sawyer's real father and there's no real reason for Lapidus to be on this island other than to be a pilot.

Of course, fans always want to know what you as actors know about your arc or the series – what do you get asked about the most from them?

They are always curious about the smoke monster. Then the second is, "What is the island?" And then lately it's been, "When will Sun and Jin get back together?" A lot of people have

been asking that. Overall, I think people really want to know what the island represents, and why people are so drawn to it.

One thing that strikes me about this last season is that the flash-sideways kind of connect back to that season one question of, "If I was given the chance, how would I reinvent myself?"

I do feel like this season we are going back to the general questions we have been asking since season one: where are we and why are we here? We are putting those big pieces of the puzzle together to get a full picture. What have these people lost and what have they gained now? There's the whole thing about Jacob going around and touching all the characters, but then there are only six candidates. Are we going back to the Oceanic Six minus Aaron? Could Jin be the sixth person?

Do you still watch the show when it airs?

Oh yes.

How do you want to watch the last ever episode of *Lost*?

I don't know. I will go back to Korea as soon as this is done to shoot a movie.

After such a big investment of time with this series – six years – do you think you would ever want to do another television series?

Would a repeat of this length of time put you off or encourage you to take another hit show on board?

Six years is a long time! This is my very first television series and television is so good nowadays, especially for female characters. I feel like television pays more attention to female roles than male characters, so there's that balance there.

In film, as we know, it's more about guys and girls are the wife or support, but not carrying the story. But in television, it's open to both, and I find that a lot more interesting. The characters are more three-dimensional and there is so much depth. So if I see a project I am really into, I will go for it. I don't know if I will do TV right away. One thing that is good about this show is that I'll come out and I don't think I will be branded "that girl from *Lost*." Not as much as Matt [Fox] or Evie [Lily] or Jorge [Garcia], because they represent the show a little more than I do. So I can go and play a cop and people won't say, "Wait a minute, she's from *Lost*!"

ENTER: THE OF DOOM

As promised, it's time for the first (of many) exclusive season six set reports that we'll be bringing you straight from the heart of Hawaii. Still reeling from this final season's incredible opening batch of episodes? Take a deep breath and tread carefully, as *Lost Magazine* shares with you the production secrets that lurk inside the Temple...

Words: Tara Bennett Photos: Gordon Holmes



TEMPLE



On this bright early November day at Diamond Head Studios in Oahu, Hawaii, there's some real TV magic going on inside the heavily secured gates of the bustling compound. It's just a bit over two months into production on the sixth and (gulp) final season of *Lost*, and today is what's known as a double day at *Lost*. It's a pretty common occurrence for a show as high-end and ambitious as *Lost* to run two production units – whenever the budget allows – so the 'beast' can run as efficiently and as far ahead of the airing schedule as possible. So today, while the first unit team and guest director Mario Van Peebles are out on location on the North Shore of the island, shooting scenes for episode six, *Dr. Linus*, Jack Bender directs the second unit at home base, doing insert shots/re-shoots for the first three episodes.


As always in filming, not every set-up or scene works out perfectly when it's shot, so re-shoot days are the 'do-overs' of production. On these days, the crew gets to correct or refine anything that didn't quite work the first time around, or capture close-ups that need to be added to complete the editing process.

This morning, *Lost Magazine* has been invited to observe the re-shoots for some important scenes from the episode *What Kate Does*. Right now, the crew is recreating a scene set inside the

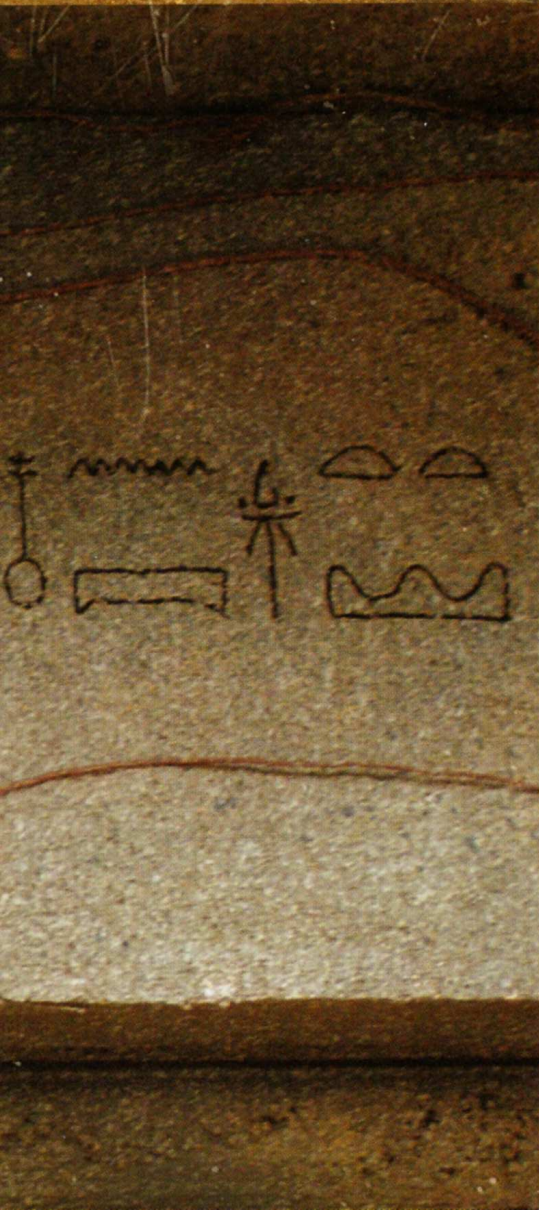
infamous Others' Temple. Yes, that oft-mentioned but never seen enclave of the indigenous people of the island is finally getting some serious screen time this season. And to let you in on a production secret, while many of the exterior Temple scenes are being shot at an off-site location, the interiors are being done right here in a constructed space utilizing the water-filled pool soundstage and the breezeway leading into the massive closed soundstage next door.

What would normally be a parking space for a van or truck is today covered in inches of mud and straw, meant to resemble the natural jungle environment that surrounds this important Others structure. It looks scarily authentic too, as a faux stone façade now covers what was the entrance to the wet set, which at several points over six years has been transformed into every water-oriented





“Production Designer Zack Grobler and his incredibly talented team have dressed the Styrofoam pillars to look like heavy, textured rock that in turn gives the space the necessary air of ancient gravitas...”



interior location from the Hydra to the Looking Glass stations. Now the interior tank is an enclosed sacred pool surrounded by Temple pillars covered in Egyptian glyphs. Production designer Zack Grober and his incredibly talented team of set designers and set decorators have dressed the Styrofoam pillars to look like heavy, textured rock that in turn gives the space a necessary air of ancient gravitas.

The breezeway is dressed with rudimentary looking tools, rocks, and greenery so the camera won't accidentally get anything that's not authentic in the frame. The next step will be to mix it with some expert camera framing and then some subtle visual effects work in post-production, making this temporary Temple into something pretty amazing – and truly towering – on-screen.

As a crane is brought into the courtyard space to prep for the shot, actors Matthew Fox and Jorge Garcia sit under their protective tent and chat

amiably. Naveen Andrews is feeling under the weather today, having spent the night before in torrential rain for an exterior Temple sequence a few miles away. To give him a break Bobby, his stand-in, is filling in for all the lighting and rehearsal prep for his scenes until they are ready to shoot. Naveen will then take his place right before they call "Action!"

For this particular scene, that means Bobby is going to be busy as Sayid is supposed to be lying dead on the floor by the pool. While it's not exactly exhausting work to lie there like a corpse, it is time-consuming and more than a little warm as the sun bakes down on the entire set, inside and out. It doesn't help that there are several torches burning in wall sconces, adding to the heat too. However, they are giving off a killer moody, golden light that's picked up in the water, a very *Temple of Doom* kind



✈️ vibe (sans fedora, of course) permeates the room. Closer to the camera, Jack Bender is hard at work blocking a sequence that finds Jack inside this Temple space, obviously disturbed by the death of his friend. Matthew Fox enters the set and takes his seat on a ledge, with his head bowed, looking pained and reflective. It's a very *Heart of Darkness* moment for our flawed hero, and it's about to get worse.

Happy with the technical framing, Bender talks to Fox about what he wants from him in the scene.

This scene is being re-shot because of new dialogue that has been written by the creative team, so director and talent make sure the new words are striking the right tone. Content all around, Fox then quietly gets up to work with the stunt coordinator in choreographing the tussle Jack is going to have with some Temple guards who are trying to make him leave the scene. Of course, Jack is not going to take their prodding well, and decides to push back...

Like a coiled snake, Jack unleashes his bottled-up anger at the guards, letting his hands speak loud and clear. Fox moves easily through the motions, fluid and assured. Six years into the series with countless numbers of fights, skirmishes and all-out brawls under his belt, the actor is a clear pro with this aspect of his character too. They step through the movements a few times to get the guards timed into the movements.

Jorge Garcia has wandered closer to the action, watching the fun from a safe distance outside the Temple pillars. Fox and the actors playing the guards work through the moves, gaining momentum as their minor melee of thrown punches is about to evolve into something more... But an abrupt scream of "Jack!" in a familiar voice from the side of the pool startles the fight out of them.

In the money shot of the whole scene, Jack looks over at the voice to find Sayid standing,

inexplicably and miraculously alive, a far cry from his former state of repose. You can practically hear the Giacchino strings of the composer underline the moment.

But of course, right now it's not such a fraught moment, what with "Jack!" being yelled by a crew member rather than Naveen, and Bobby hanging out on the floor, still waiting to be released. Yet even with the production realities encroaching on the magic of the moment, there's still a tingle of excitement watching what the mysteries of the island are serving up this year. ⚠️

Look out for more of our exclusive on-set coverage in the next issue of *Lost Magazine*.





“Guest director Mario Van Peebles is out on location on the North Shore of the island, shooting scenes for episode six, while Jack Bender directs the second unit at home base...”



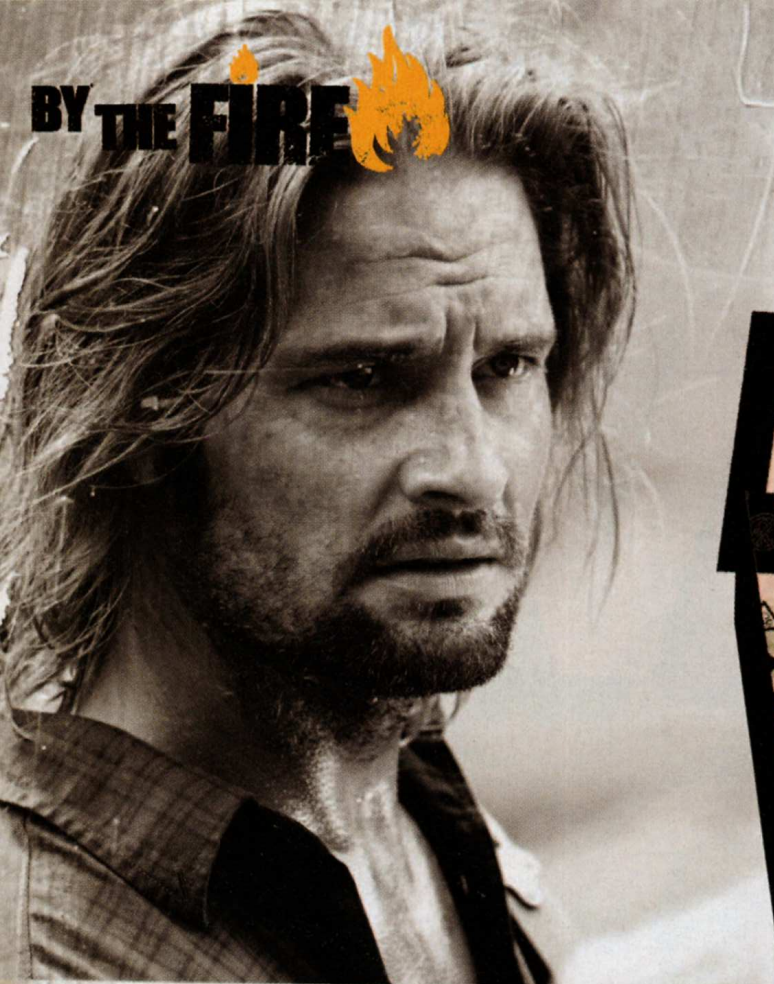
BY THE FIRE



LOVE & LOSS

With the changing playing field for season six, the sense of 'the unpredictable' has been amplified elevenfold. As Sawyer embarks on a compelling new story arc, **JOSH HOLLOWAY** talks exclusively about the Juliet aftermath, a certain woman called Kate, and where his character's head is at right now...

Words: Tara Bennett



Season five was quite the year for Sawyer, and for you as the actor behind the character. The writers really threw everything and the kitchen sink at you to play, from a surprising romance to a Dharma action hero...

Josh Holloway: They did, and the funny thing was that it just kind of happened. Of course, my wife [Yessica Holloway] was pregnant, so my focus was very split. I didn't put a lot of thought into it; it just kind of happened. Sometimes you just wing it and they really gave me some interesting avenues to explore as an actor. Of course, I had a lot of fear and doubts around that, but it was a lot of fun. It turned out really well, I think. It was such a pleasure working with Elizabeth. I really had fun exploring that.

When we've talked in the past, you said that you liked Sawyer being the wise-ass outsider. But the writers had been inching Sawyer towards a leadership role since season four. Was that a move you thought was right for the character?

Absolutely. It's the nature of being anything in life; things become repetitive if you stay in the same comfort zone. I was tired of just throwing out one-liners, and insults to everybody; nicknaming everybody. Of course the network says, "Oh the nicknames are great! More! More!" So it was really a nice change of pace for me and a challenge to explore as an actor. I really enjoyed it. I had gotten comfortable with the salty guy. I actually told my wife, "I could never do a romantic comedy. I'm not that guy. I can't do it." With anything romantic I felt, "Oh no."

Well now after last year, there's no question you know you can do it...

Yes. As an actor that's cool especially when you have your



doubts about it. Often you know that one thing is expected so it was really great. I've just been in awe of the directions they have taken the show in and the diversity I've got to experience for the different stories. I have never acted in so many wildly different situations; it's been a first time for so many things.

One of the nice aspects about each season has been the way the cast gets clustered into new groups, like brand new mini companies of actors. Aside from Elizabeth, were there any character or actor pairings you particularly enjoyed in season five?

Absolutely – all of them! We have been incredibly fortunate in the talent they have found with the guest stars and the new series regulars. It was such a pleasure working with Jeremy [Davies]. Working with Ken [Leung]

"He opened himself up and released his survival mechanism in order to fall in love... so he's obviously destroyed and hateful towards life..."

JOSH STAYS COOL

Catch JOSH HOLLOWAY's hilarious role in new film *Stay Cool*, which is receiving plaudits from film critics everywhere...

Talented filmmaking brothers Michael and Mark Polish – the writer/director team behind 2006 Billy Bob Thornton drama *The Astronaut Farmer* and new Téa Leoni comedy *The Smell Of Success* – have been stunning critics on the festival circuit with their new comedy, *Stay Cool*.

Josh Holloway is on hilarious form as a stoner tattoo artist – sporting a very bushy beard – who, along with his hairdresser pal (Sean Astin), help Henry (played by the film's writer, Mark Polish) confront the feelings he has for an old flame.

With the rest of the stellar cast including the likes of Hollywood stars Chevy Chase, Winona Ryder, and Hilary Duff, don't miss Holloway's fantastic performance in this warm-hearted and razor-sharp comedy.

www.staycoolthemovie.net



has been awesome and that relationship is great. Of course, working with Terry O'Quinn – I love working with Terry. Rebecca [Mader] and Doug [Hutchinson]. He was great as Horace and such a pleasure. Working with everyone has been such a blast.

How was it jumping back in time to the groovy 1970s?

That was so funny. We all felt like we were back in our first acting classes... [Josh convulses in mock time jumping pain] "Oh, the light, the light!" It was like *Star Trek*! At one point we were all laying on the ground rolling over each other laughing saying, "How ridiculous are we?" It felt so comical to do, with the way they filmed it, but the way they edited it worked.

Getting back to Juliet and Sawyer, we spoke before about how surprised you were about that turn of events. But when did you get the first inkling the story might go in that direction?

Actually when we did that scene on the beach we were like, "Are they? Nooo." We didn't think there was any way they would do that because it was excruciating how long they took to earn the relationship between Kate and Sawyer. So to suddenly do [Juliet and Sawyer] in three scenes, we were in shock at first. Both of us feared it. We felt the audience would not buy this because we don't. But then we had to accept it, move forward, and try to honor it. ✈

✈ **Tell us about working with Elizabeth Mitchell...**
To explore that avenue with her is so easy. I couldn't have been more fortunate as far as the actress I was working with. She was amazing. We were able to sell it and actually sell it to *ourselves* and that felt great.

You sold it so well that the moment Juliet let go of your hand and was sucked into the hole at the Swan site, it literally devastated fans. Were you disappointed their story didn't get to go on?

No. We felt free and inspired by it. We were like, "Wow, that really turned out better than we both expected." I always love this about the writers and creators here; we were able to ad-lib a bit and to throw in some gallows humor in the end, like, "Where do you think you're going, blondie?" We lived it and did it and their brilliant creators allowed it. That actually was our relationship, so we kept it alive.

"[The time jumps] felt like we were back in our first acting classes... 'Oh, the light, the light!' It was like *Star Trek*!"

At the beginning of season six, you do get to have some closure with Juliet as you bring her up out of the hole. How did you feel about revisiting that place again?

I expected it, but I felt like we did it the best it could be done. We felt they were milking it and it made us angry a little bit. But it's inevitable in that you fall in love with your character if you really are trying to do this right, so the choices that the writers make really matter to you.

And yet, you are not the writer, so as an actor, you have to accept it and move forward. We did accept and move forward and found beauty in it. So that experience was amazing.

Did it also help get you right back into the mindset of where Sawyer needed to be this season, with his barely contained anger and bitter disappointment?

Oh sure! It throws you into a depression. Acting is not for the weak-hearted if you are going to go there. It was a tough experience, but fulfilling. There's no yin without the yang, so once you tackle it, then it's freeing. It turned out special and hopefully it continues to honor it the way it had been before.

So after losing Juliet and still being stuck on the island, where is Sawyer now?

Well for me, it's obvious that he doesn't care to live anymore. Everything he ever cared about... he opened himself up and released his survival mechanism in order to fall in love and then got punched again by life, so he's obviously destroyed and hateful towards life. He doesn't care. The trap is to 'one note' that we are complex as human beings and our emotions live and breathe at both ends of the spectrum at all times. So the challenge is



to let the lessons he's learned from being on this island breathe underneath [the performance] – and that is a fine line [to tread]. So anything he experiences – good feelings about life, or good feelings about anybody else – is a betrayal to [Juliet]. There is shame and anger and sadness involved there. All of that has to breathe at the same time, and yet some joy somewhere has to breathe there too. I don't know where that is. I haven't found it yet, but that's the challenge.

Over the entire run of the series, there's been that omnipresent triangle with Jack and Kate and Sawyer. They alluded to it when Kate came back to the island, so does that muddy up Sawyer's grieving too?

Yeah, it has to play – the shame of it, the betrayal of it, yet the inevitability of it. I don't know what it ends up looking like though.

Do you think there is a resolution that it's leading towards?

I have no idea. They are incredible writers and haven't dishonored anything so far, so why now? I trust them as much as I can while being wary. We just want to honor the relationships that have grown and not cheapen them. It all has to play through. 🔥

MEMENTO MORI

R.I.P. PATCHY

He was a mysterious entity in the Others camp who cheated death on numerous occasions. By the time he actually died, though, one thing was certain: **MIKHAIL BAKUNIN** was one of the most loyal Others there was...

Words: Zoë Hedges

MILITARY BONDING
ENTER 77 SEASON 3, EPISODE 11

VITAL STATISTICS

- Name:** Mikhail Bakunin
- Nationality:** Ukrainian
- First appearance:** *The Cost of Living*
- Died:** *Through the Looking Glass (Part 2)*
- Total Episodes:** 7
- Date of Birth:** 12 November, 1969
- Date of Death:** 21 December, 2004
- Profession:** Solider

Mikhail may have been something of a mystery, but he did share a rare moment of honesty with Sayid. When Sayid, Kate, and Locke happen across him in the Flame, Sayid is injured. Mikhail offers to help with his dressings, having spend some time in the Soviet Army in Afghanistan. He explains he grew up in Kiev and joined the Soviet Army. He goes on to say he was stationed at a listening post in Russia and his service ended along with the Cold War.

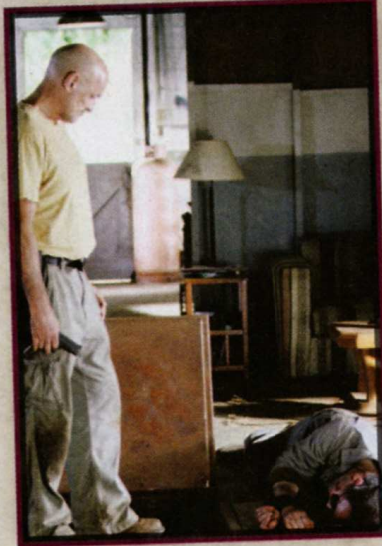
As Mikhail talks to Sayid, he reveals he answered an ad in a newspaper that asked, "Would you like to save the world?" He was recruited by the "very secretive, rich, and smart" Initiative and came to the Island 11 years previously. When he arrived on the island he was put in the Flame station, which functioned as a communication station with the outside world.

A UNIQUELY WONDERFUL LIAR

ENTER 77 SEASON 3, EPISODE 11

When Mikhail is out of earshot, Sayid tells Kate he believes Mikhail is lying about not being an Other, but that they should play along. When Mikhail returns, they continue the charade and ask him further questions about how the communications at the Flame work. This is until Sayid drops it into conversation that they've killed one of the Others and Mikhail's true loyalties rise to the surface. He attacks them both, but ends up tied up himself.

In a typical Mikhail move, he manages to get free and hold Locke at gunpoint. However, elsewhere, Kate and Sayid have found Ms. Klugh, and when Mikhail discovers this he offers a hostage exchange. Ms. Klugh and Mikhail argue in Russian, with Bea finally telling Mikhail to "do it" – he shoots her. Sayid then turns the gun on Mikhail and Mikhail begs to be shot, but Sayid realizes that Mikhail is more valuable to them alive.



THE LIST JUDGES YOU

PAR AVION SEASON 3, EPISODE 12

Mikhail is held by Locke, Rousseau, Kate, and Sayid. Kate asks why Mikhail would ever want to return to the island if he left. Mikhail tells them that it was impossible for Kate to understand because she was not on "the list". He explains that Kate wasn't on the list because she was flawed, Sayid was too frightened, Rousseau too weak, and Locke too angry. Sayid calls Mikhail's bluff, saying that he knows nothing about them. Mikhail however then lists all of their full names, even though none of them had told him this information. He goes on to say that he has a memory of John Locke, but "the John Locke he knew had been para—" but Rousseau cuts him off. Presumably Mikhail was going to say Locke was paralyzed – something none of the castways knew about Locke at this point.

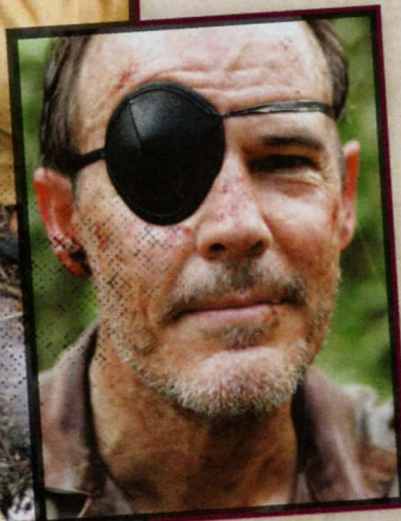
"As your friend pointed out, I already died once this week"



ENTER PATCHY

THE COST OF LIVING SEASON 3, EPISODE 5

During an exploration mission, Locke, Sayid, Desmond, Nikki, and Paulo visit the Pearl station. After Sayid rewires the surveillance feed, we get our first glimpse of Mikhail – a man looms in the screen wearing a Dharma Initiative uniform and an eye patch. He looks directly in the camera lens and then puts his hand over it and the signal is lost. Locke, who appears unconcerned, says, "I guess he'll be expecting us."



FIRST DEATH

PAR AVION SEASON 3, EPISODE 12

Locke, Kate, Rousseau, and Sayid take Mikhail to the Barracks where they encounter a security fence. Mikhail says that the fence is no longer operational and there's no way that they'd be able to get around it any other way. Without a word, Locke suddenly pushes Mikhail through the security fence, which then emits a loud, piercing noise. Mikhail thanks Locke and begins to foam at the mouth, whilst blood trickles out of his ears. He then collapses, seemingly dead...

LOST CONNECTIONS

We look at who Mikhail had links to...

Ben – as an Other, Mikhail worked for Ben.

Juliet – Juliet was with Mikhail when she watched the live feed of her sister and nephew.

Sayid, Kate, Locke – met ol' Patchy when they happened upon the Flame in season three. Sayid and Locke also saw Mikhail on the monitor in the Pearl station.

Desmond, Nikki and Paulo – saw Mikhail through CCTV equipment linking the Pearl and Flame stations.

Charlie, Jin, Naomi and Hurley – came across Mikhail in the jungle and he helped Naomi recover from her injuries post-ejector seat crash.

Bea Klugh – both Others, Mikhail shot Klugh at her own insistence.



BEN: "You've always been a loyalist, Mikhail, now I'm asking you to trust me, to trust Jacob who told me to do this."

MIKHAIL: "Why would Jacob ask you to lie to your own people?"

OPPORTUNITY KNOCKS?

D.O.C. SEASON 3, EPISODE 18

After Hurley finds a flare, having found Naomi when in the jungle with Desmond, Charlie, and Jin, Mikhail appears. He then attempts to flee, but is brought down by Jin. Mikhail offers to help an injured Naomi in return for his freedom. Desmond agrees, and Mikhail attends to Naomi. He then explains she has a punctured lung and ventilates her, removing the branch that damaged her lung. Mikhail says Naomi will be ready to move in a day or so, explaining that wounds heal much quicker on the island. Mikhail is then set free.

However, before Mikhail gets very far, the castaways discover that Naomi's satellite phone has disappeared. Jin runs after Mikhail and retrieves the stolen phone back.

REMEMBER THESE OTHER MIKHAIL MOMENTS...?

- Mikhail lied to the castaways who happened upon him in the Flame, telling them that everyone else in the Dharma Initiative died in a purge that he didn't participate in. Mikhail says he survived the Purge and agreed a truce with the Hostiles as long as he doesn't cross a designated line in the valley. We later learn Mikhail is very much part of Ben's Others (*Enter 77*).
- Mikhail shows love for his cat, Nadia, who he named after the Russian gymnast Nadia Comaneci, with whom he shares a birthday with (*Enter 77*).
- Under Ben's orders, Mikhail makes it possible for Juliet to see her sister and nephew playing in the park via a live link. A very emotional Juliet is told that her sister's cancer is in remission and she has a nephew called Julian. Ben then orders to cut the link abruptly, leaving Juliet desperate to see more (*One of Us*).
- A Cyrillic typewriter is in the Flame when Locke, Kate, and Sayid look around. A Russian document written by Mikhail is nearby and contains the name Andrei. Handwritten in the margin in red is the words, "My name is also Andrei" (*Enter 77*).
- Locke beats Mikhail senseless when Ben refuses to take him to meet Jacob (*The Man Behind the Curtain*).



MIKHAIL TRIVIA

Some further info for all you fact fans...

- Mikhail speaks Russian, English, and Italian. He also understands Naomi when she speaks Portuguese.
- He is the third character to have begged to be killed at gunpoint. The first was Rousseau and the second was Bea Klugh.
- He shares his names with the philosopher Mikhail Bakunin. Other characters who share their names with philosophers include John Locke, Jeremy Bentham (Locke's alter-ego), Edmund Burke, and Anthony Cooper.
- The philosopher Mikhail Bakunin was a Russian revolutionary. He argued against the idea of God and denied religious concepts of free will.
- In every episode Mikhail appears in (apart from flashbacks) he suffers some kind of injury.
- Mikhail was a fan of using military terminology such as 'klicks' for kilometers and 'helo' for helicopter.

WE'RE NOT IN CANADA ANYMORE

THROUGH THE LOOKING GLASS, PART 2 SEASON 3, EPISODE 22

Mikhail is given the mission of securing the Looking Glass station – the underwater station – after Ben finds out Charlie has breached security. Mikhail is surprised the station still exists, having been told it was flooded. Despite being lied to, Mikhail stays faithful to the Others, and accepts his mission, diving down into the station.

When he surfaces, he finds Others Bonnie and Greta who he asks, "I thought you were on an assignment in Canada?" Mikhail finds the comms room and radios Ben, asking why he lied. Ben explains he did it for the good of the island, but the lie needs covering up and therefore everyone in the Looking Glass had to be killed. When Mikhail leaves the comms room, he shoots Bonnie and Greta before Desmond surprises him and shoots Mikhail – apparently dead.

Charlie and Desmond continue their task of unblocking the radio signal so that they can communicate with the freighter, which they believe is Penny's boat. As Charlie is in the comms room, Mikhail appears at the porthole with no breathing apparatus on. He taps on the window to get Charlie's attention and then shows him a grenade, which he then arms – blowing himself up and cracking the porthole glass, flooding the Looking Glass and killing Charlie. †

SAVING YOUNG BEN



Lost Production Designer **ZACK GROBLER** brings us a trip back down memory lane, and back to the 1970s heyday of the Dharma Initiative, when a young Benjamin Linus had to be saved from a life-threatening bullet wound. With exclusive photos of the set, here is how the Dharma O.R. was brought to life...

Words: Paul Terry Photos: Zack Grobler

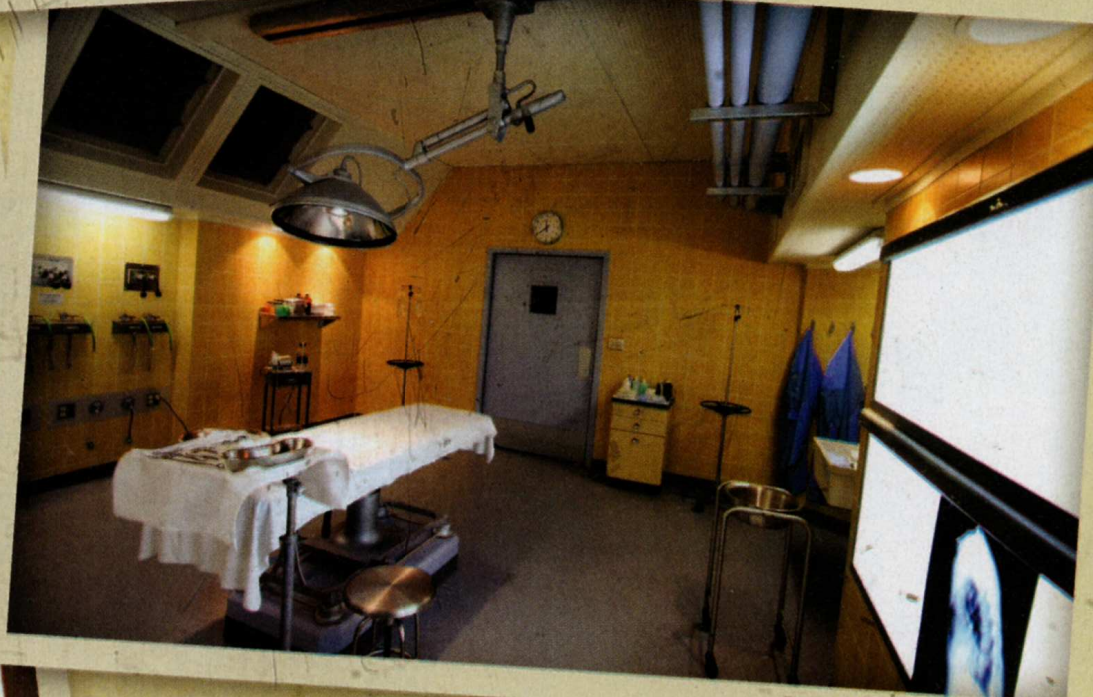


Right & Below: It's all in the details. Whenever it comes to anything medical on *Lost*, the entire set team – from the concept artists through to the set dressers – work tirelessly to make sure all the key components are in place to really 'sell' the environment. Study the choice of tiling, the furniture, and the technological time period of the equipment – it all suits the 1977 setting perfectly...



Below: Operating tools fresh from the emergency procedure, and x-rays scanning for trauma...

Below left: The tense scene from *Whatever Happened, Happened* where a young Benjamin Linus' life hangs in the balance...



MEMENTO MORI

PASSENGER: UNKNOWN

When Caesar arrived on *Lost*, he landed with a crash – literally. On day three of the post-316 crash, Benjamin Linus shot him. We take a look at his fleeting moments on the show and try to figure out whether Caesar was just an innocent by-stander or something more sinister...

Words: Zoë Hedges





CAESAR'S STATS

The 411 on Caesar...

First appearance: 316

Died: *Dead is Dead*

Total Episodes: 4

Online buzz: Fans of the show were extremely shocked by Caesar's death in season five.

DEJA VU?

NAMASTE (SEASON 5, EPISODE 9)

After Ajira Flight 316 crash-landed, Caesar woke up Ilana. He then took her to the beach where he met Frank Lapidus and the rest of the survivors. It was then that history started to repeat itself. Lapidus was keen to wait by the beach and get a fire started, while Caesar wanted to explore the Island and investigate the animal cages he found. This power struggle was hugely reminiscent of the one we remember only too well from season one between Jack, Sawyer, and Locke.



CON AIR

316 (SEASON 5, EPISODE 6)

When Jack is checking in with Locke's coffin to board Ajira Airways Flight 316, Caesar is stood behind him. On hearing that Jack was flying with his dead friend, Caesar interrupted Jack and offered his condolences. Jack was surprised but thanked him.

Later, Caesar was sat in first class onboard the Ajira flight and was surrounded predominantly by the Oceanic Six. He was sat next to Hurley, who knew that there was a strong possibility something would happen to their flight and consequently Hurley warned Caesar to buckle up.

During the flight, turbulence hit the plane and then there was a white flash and Hurley disappeared. Later, Caesar would tell people about this moment and realized all the Oceanic Six disappeared in exactly the same way.

WHO? WHAT? WHERE? WHEN? WHY?

The mysteries of the unversed concerning 316's Caesar...

- Why did Caesar sit in First Class on the flight?
- What was the reason he was traveling to Guam?
- Why was he so concerned with exploring the island?
- Is his life connected to the other characters in any way?



MEET BENJAMIN LINUS

The Life and Death of Jeremy Bentham
(SEASON 5, EPISODE 7)

Locke tells Caesar that he could provide him with the answers he was looking for if Locke was reunited with his friends. Caesar then explains some passengers injured in the crash are being kept in a makeshift sickbay in the Hydra station. Locke then tells a rather confused Caesar that Ben was the man who killed him.

Later, Ben finds Caesar on the beach and says that he doesn't believe that Locke was on the plane. When Caesar tells Ben that Locke has already told him that he's the person who killed Locke, Ben acts surprised and says that Locke is obviously insane and dangerous. Caesar, having fallen for a classic Ben

manipulation, then tells Ben that he's on his side and shows Ben his shotgun.

When Ben and Locke are preparing some boats to leave for the main island, Caesar catches them and tells them they can't take the boat. Caesar, who has decided that he will be the leader of the Ajira survivors, is ignored by Locke so he tries to draw his shotgun to reinforce his point – but it isn't on him. Ben then reveals he has the shotgun... and shoots Caesar in the chest, killing him instantly. The one person Caesar confided in about the gun becomes his executioner... †

DESPERATELY SEEKING... CAESAR

Think you've seen the actor who played Caesar before? Said Taghmaoui has been in several major productions prior to *Lost*, and chances are you remember him from films such as *La Haine*, *G.I. Joe: The Rise of Cobra*, *Hideous Kinky*, *The Kite Runner*, and *Vantage Point*.

LOST CONNECTIONS

Who did Caesar meet? We take a look...

Jack – lining up for the check-in on Flight 316.

Hurley – Hurley told him to buckle his seatbelt on Flight 316.

Kate, Sun, and Sayid – also in the same cabin as him on Flight 316

Ilana – he woke her up after 316 crashed.

Lapidus – the helicopter pilot tried to advise the Flight 316 crash survivor, but Caesar rejected his help.

Locke – he met 'Locke' on the beach, post-316 crash, despite the fact that Locke boarded the flight dead inside a coffin.

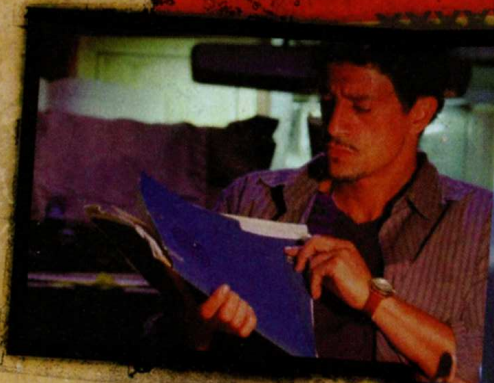
Ben – he met Ben in a makeshift sickbay in the Hydra, when Locke introduced Ben as the man who killed him.

MEET JOHN LOCKE

The Life and Death of Jeremy Bentham
(SEASON 5, EPISODE 7)

After establishing that this man wandering the beach wasn't in the flight cabin, Caesar gamely approached the stranger in the suit. When he asked the man's name, the person told him his name was John Locke – someone who was last seen in a coffin.

The next evening Locke asked Caesar to see the flight manifest. Locke also explained the Dharma Initiative symbol on the documents Caesar was reading, apparently relishing being the one in the know. Caesar asked Locke how he knew this, with Locke explaining he'd spent over 100 days on the island.



ISLAND DISCOVERIES

The Life and Death of Jeremy Bentham (SEASON 5, EPISODE 7)

Caesar and Ilana pair up and discover the now disused Hydra station.

Both of them are unfamiliar with the Dharma Initiative or at least don't appear to be. Caesar explores an office and finds a wealth of papers including books, maps, and charts. He also finds a diagram from Faraday's journal explaining the difficulties of time travel and some of Rousseau's maps. Among all this is a 1954 issue of *Life* magazine, which appropriately contains an article

about hydrogen bomb testing...

Of more practical use to the survivors, Caesar locates a torch and a shotgun, which he stores in his bag. Then, Ilana discovers him and asked what he has found. However, rather than come clean, Caesar opts to only show her the torch, and keeps the firearm hidden. Ilana proceeds to tell him that a fellow survivor, Roxanne, had discovered a man in a suit on the beach that he wasn't one of the passengers of Ajira Flight 316...



Look what *Lost Magazine* found while trawling through our extensive *Lost* imagery libraries... yes, a certain hot air balloon that a certain 'Henry Gale' claimed he had crashed onto the island in. Seems such a long time ago – the days where we'd never heard of the name Benjamin Linus, and when Mr. Gale almost seemed like a trustworthy guy...

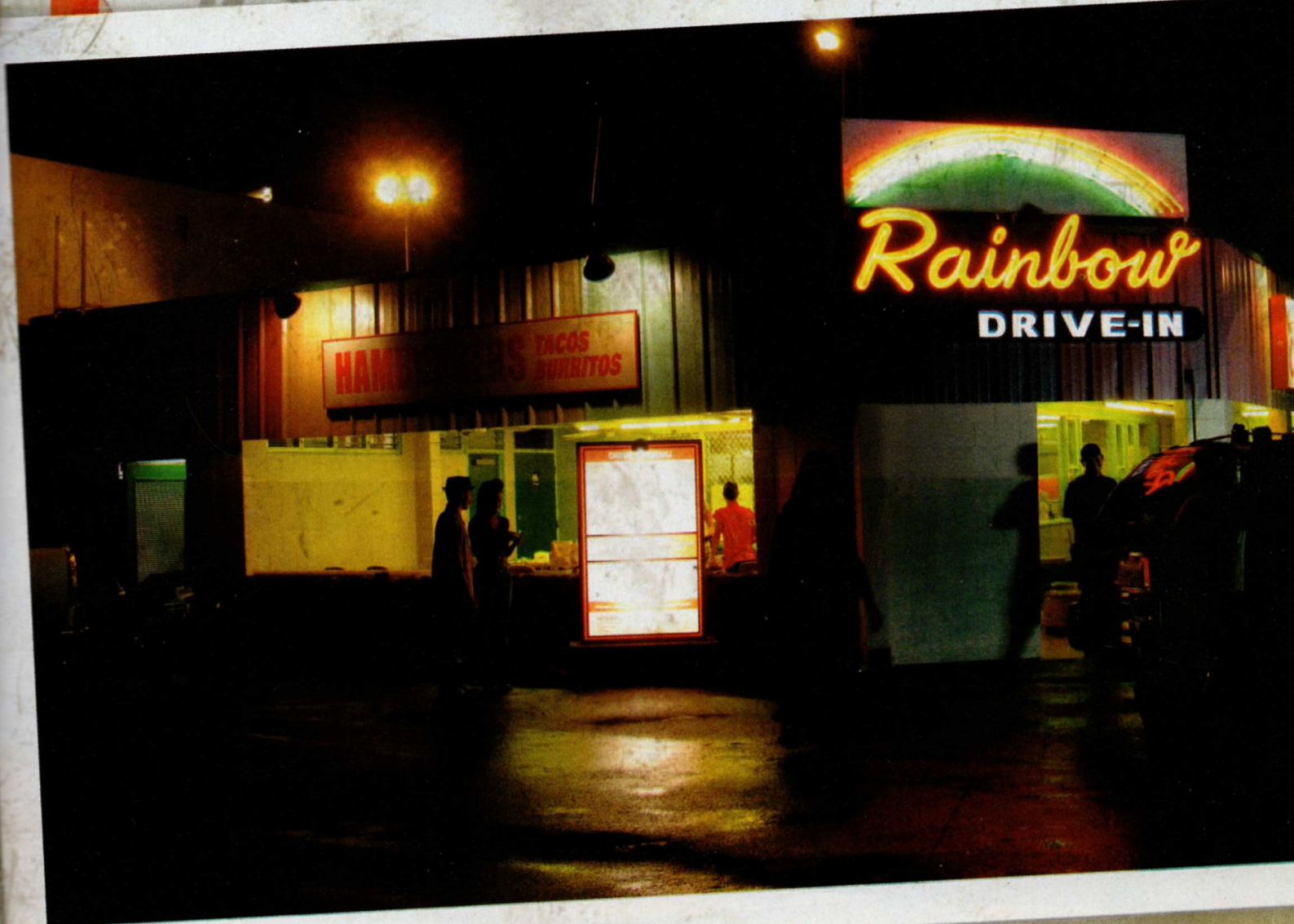
REMEMBER HENRY GALE

BEYOND THE HATCH

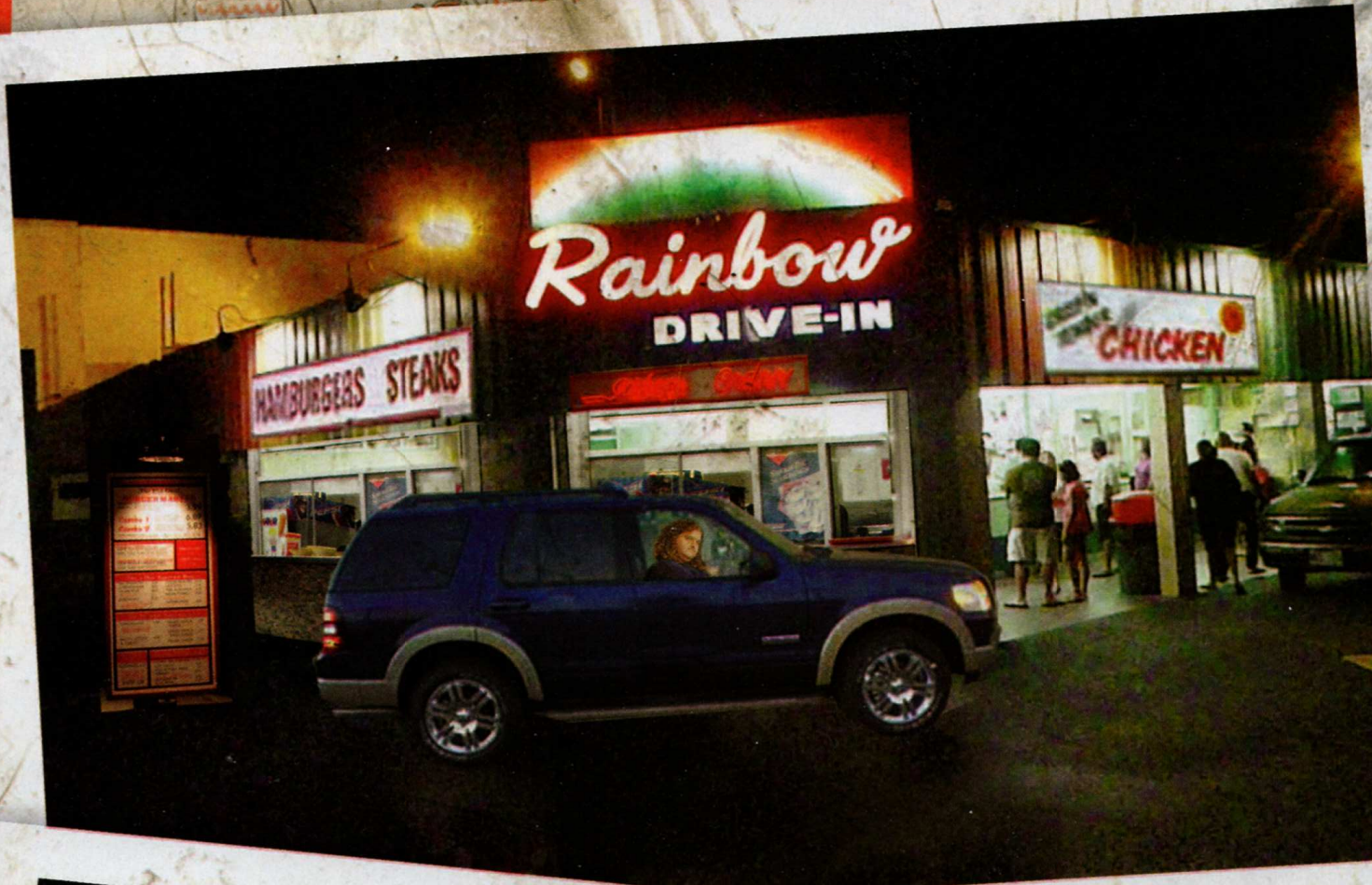
Designing The Diner

Remember the Diner that Hurley and Sayid went to during *Because You Left*? Now we can reveal how that sequence was brought to life, courtesy of the wizardry of (and pictures from) former Production Designer **JONATHAN CARLSON**. →

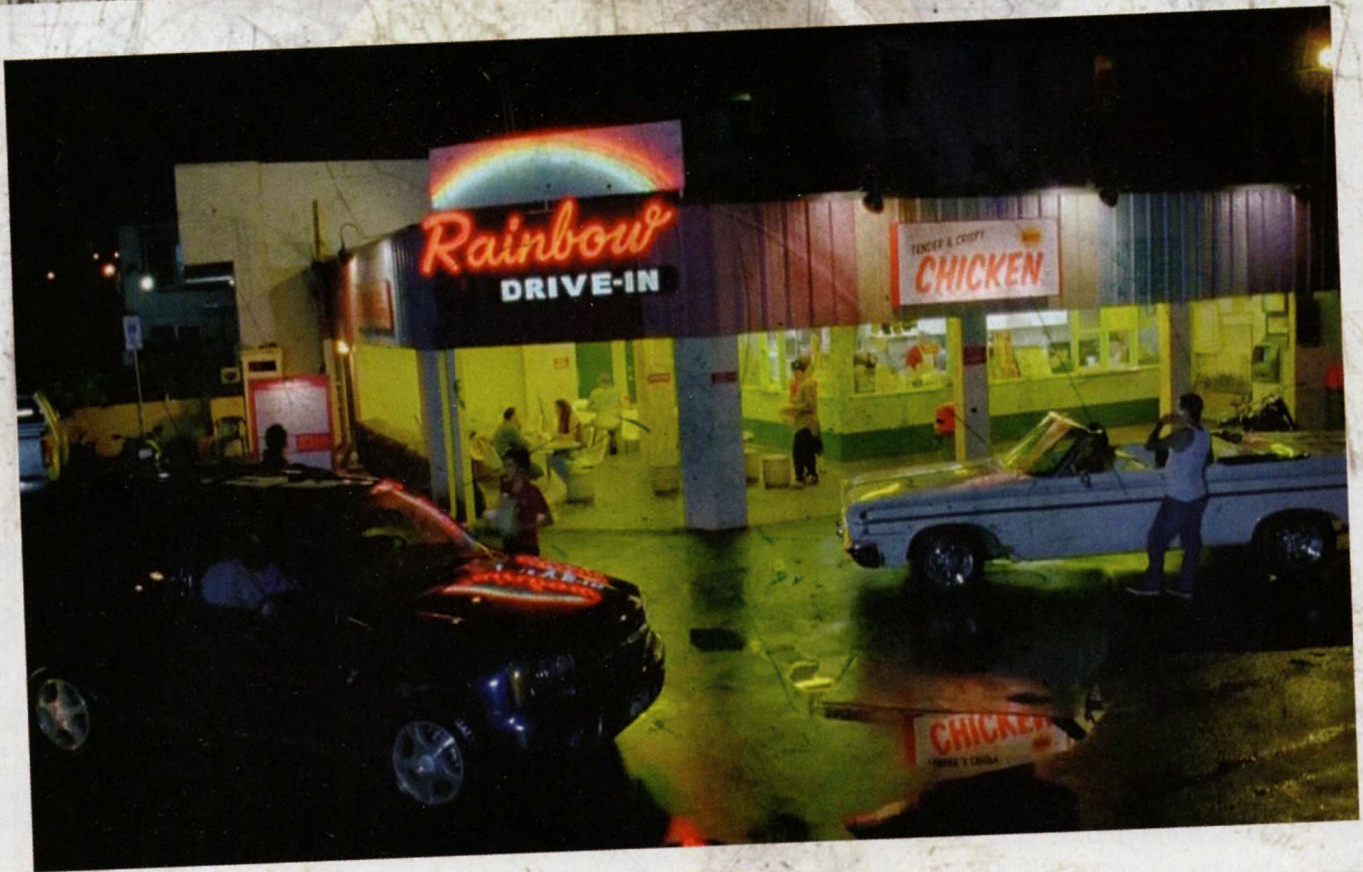
Words: Paul Terry Photos: Jonathan Carlson



Below: Early concept art helps visualize how a sequence will be shot, and in this case, you can see how a photo has been sketched/painted over to help prepare the scene...



Above: Team *Lost* at the real location that is to be used for Hurley's dinner stop, ascertaining what needs to be done to make the shoot go smoothly and efficiently...



Above: The *Because You Left* scene comes together...

Below: "Maybe if you ate more comfort food you wouldn't have to go around shooting people..."



RECIPES

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OTHERS

THE LOOK OF LOST

With credits ranging from *Speed Racer* and *Spider-Man 3*, through to TV hits such as *Pushing Daisies*, Look Effects have been responsible for several landmark moments in film and television visual effects. Now, the talented company has brought their armory of skilled staff to *Lost*'s final season. With exclusive on-location photos from season six, Look Effects' **ADAM AVITABILE** talks exclusively about the challenges they've been conquering...

Words: Tara Bennett Photos: Gordon Holmes





Look **Effects is coming onto *Lost***

late in the show's life, but were you personally familiar with the show and what it required?

Adam Avitabile: I've been a fan for a long time, so to me it's always been a cool show. I also knew some guys that had worked on it before and this opportunity came up last season and we jumped on it.

You are located here in Hawaii, but is your design team working back in Los Angeles?

Yes, that's all being done back in LA. I do some Pre-Viz [early conceptual effects/designs] stuff here myself, but I have a visual effects supervisor (Melinka Thompson-Godoy) who works for me as well [in LA], and she comes out here when

there is a visual effects-intense episode. But she runs the team out in LA. I fly back and forth so when I'm not there she runs the department.

How many artists do you have assigned to the show in LA?

We have a team of about 15 people and if it gets busy we have anywhere from 30 to 40.

Episode one of season six features quite a few ambitious visual effects sequences, which means your team was running right out of the gate this year. How did you prepare to tackle it all?

Being a fan of the show, I knew that some stuff had been done before and I also knew the last season and where the story was going. It's kind of funny, aside from being the new kid on the block [with the effects], I knew what to expect

to a certain degree, just from being a fan. But I got the first script and I remember reading it and thinking to myself that they wouldn't show the smoke monster in the first episode... but they are. The episode had all my worst fears realized from the start. So from that point on I realized what the show was going to be. It's the last season and they want to go out with a bang and make it awesome. I was like, "Okay!" and from that point on it has been a great challenge. But the filming portion is going great and the post-production is going really well in LA.

What's been one of the bigger effects that have been a challenge for your team so far?

Well, the smoke monster stuff. We had never done before. It had a lot of research and development (R&D) behind it to get up to





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→ speed. Another team worked on it last season so we went back and forth with what they did so we could get to where they were visually last season, but also make it look better.

Knowing the smoke monster was already established visually in the show, how did you go about recreating it for this season?

We looked at what the guys previous to us had used and done, and they used programs that we don't use at Look. So we looked at a whole range of ideas and said, "Even though we don't use that program, we can use it." We went down that route and then at the same time we looked at our own normal pipeline. It turned out we had a system that was a little more efficient, so we adapted it for a new approach and so far, so good. It's working really well. It did take a month or more to get the pipeline down because there are so many little details. They wanted us to be able to

animate Smokey, but it's another thing to have Smokey hanging in the middle of the room. He's not moving at all and he just undulates. It's all about what his texture does, and then there are some light flashes in there, so it's pretty interesting.

As you said, each season has revealed more of what Smokey looks like and what he can do. Obviously this year is the big payoff, so what does that mean for your team?

Well, thankfully, it's mostly seen in parts. There is a lot of smoke or it rounds a corner and then it's someone else.

Which seems like a creative necessity because you don't have a film budget every week?

One thing I really like about working on this show is that with other TV shows, you have effects that put a magical spin on things. While

Lost has this fantastic story and strange environments, most of the effects are based in reality. They aren't about the smoke coming in and coalescing into a human being. We are approaching it with more realism. It's not going to be so magical, but it leaves you questioning, "Did I see that?" It's a good approach that the show takes, especially when it has a big black puff of smoke that is killing people. For an effects artist, that's great, so we can make the big black puff of smoke look like it lives there.

A big part of the work your team does is create extensions to the sets that production design builds, either in the studio or on location, to make the environments look more massive or complete. What are some of the set pieces you are working on this year?

The Temple is a big one. It goes up four more stories than it's actually built. It poses a pretty big →

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THE OTHERS

✈ challenge because of all the real trees that are in the foreground [on location]. We're not taking the approach of putting blue screens behind everything and locking down cameras. It means more work on our end at the end of the day, but part of my job is to make things easier here and then do the work in LA. For me, I'd rather spend more time on the post-production than affect production in Hawaii.

As for other extensions, there is a real pedestal at a beach we shoot at and then we add the four-toed statue. There is a shot in the first episode where our heroes are taking Sayid on a stretcher in this tunnel. They go across an area that Ben fell into when he was judged by the smoke monster, so our production designer (Zack Grobler) gave us this open lip of an area of the hole so there are some shots where they are looking down. Kate has a torch and looks down into five inches of green screen which we extend into a deep pit.

Since you guys are using some visuals that were already created for previous episodes, did you have to start from scratch with everything or were you able to draw upon the shows visual effects archives?

We are very new, and we did want to limit any amount of catch-up we had to play, so we were able to use the old materials because ABC owns them. We take the material and then make our version, but it helped with the modeling, so we could take time with other things. It helps a lot to have reference to look back and see exactly how things work to help what we are doing for this year.

With this being the last year, have the producers introduced any new techniques or visual effects cues to assist in helping reveal the story?

No, I think it definitely goes back to keeping realism in the show. Whenever I start getting wacky with the eyes, they say, "No, no, stick with

the realism." With the flash-sideways, it's going to stick more to the sound cues like last year.

Has there been anything in the new scripts that particularly excited you to develop or to put your own spin on this season?

It's always a double-edged sword where I go, "Wow, that's amazing," followed by, "Oh my God, how am I going to create that?!" There's a shot in the very first episode where it's 35,000 feet in the air, but it flies down into the ocean and you see the whole island underwater. First of all, that's probably one of the most fantastic effects they have ever done. I was like, "Do they *really* want to do this?" It's amazing and a hell of a lot of work to pull off and if we pull it off, it's going to be stunning. But it's definitely an "in-your-face" effect. It's one thing to read it on the page, but you expect that, a lot of times, they don't go that route. But I don't approach it that way, and I figure out a way to do it. The way they shoot this show ✈

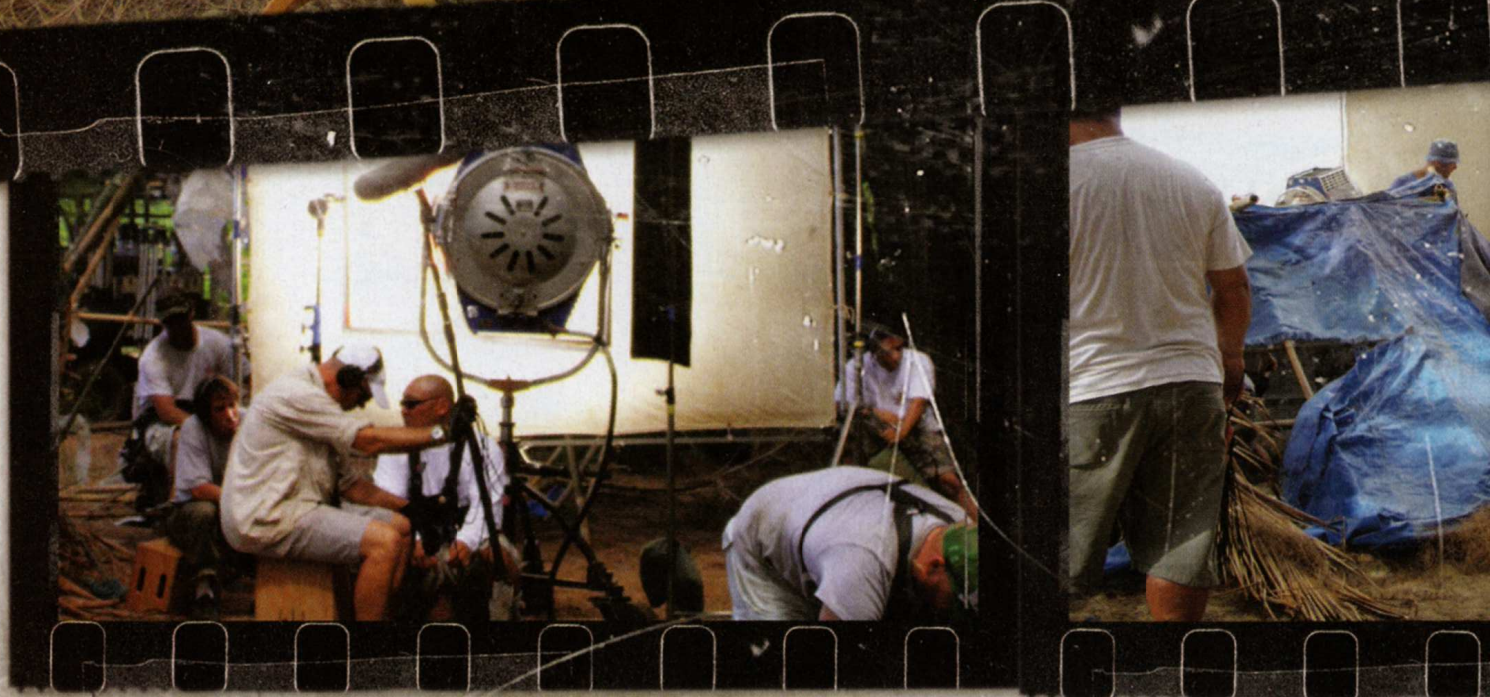
"While *Lost* has this fantastic story, most of the effects are based in reality..."

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"It's always a double-edged sword where I go, 'Wow, that's amazing,' followed by, 'Oh my God, how am I going to create that?!'"

and how it's all built, these are mini-movies, so we want to add to that and not take away. So that shot alone definitely had us freaking out for a few hours until we wrapped our head around it. We had multiple sessions about it and spent a good month going back and forth with animatics in low resolution to work it out. Damon and Carlton really liked the way we were going with it, and they started adding things to it like flying over New Otherton and seeing the sharks with the Dharma logo on their bodies. It was great in a way because they liked the direction we were going in and it was a vote of confidence.

How has the sequence evolved, time-wise?

We started working on this before we even started shooting the episode, so we had no sense of timing at all. We arbitrarily assigned it a minute in length. We have a lot of travel distance in the shot from 35,000 feet above

the ocean to the bottom of the ocean. In the last couple of weeks as things came together it was decided that it was too long. We've taken about 15 seconds out of it, so it's still about 45 seconds long or 300 frames.

While every episode is unique, have you found there is an overall average number of shots being produced per script for this final season?

No, every episode is different. For the first episode, I can't even tell you how many shots there are. We got a cut of the episode, and were told to look for things that we didn't bid for and there's a lot. What we have now is easily over 100 effects shots and that's just a ball-park estimate. And of them, almost all of them are *really* difficult. We always have to just speculate that a scene will have 10 shots and then it's 20 or it may end up two shots. But then there's an episode we have right now that's maybe 30 shots and about 20 of those are cleanup shots.

Now, since this is the final season of *Lost*, sometimes producers give departments a heads-up to save resources for the big series ending or to start designing something for the finale. Have you gotten any hints about what's going to be needed from your team yet?

It would be nice [laughs]! But no, they have bigger fish to fry, and we just read the scripts and look at the schedules. We hear rumors sometimes of things from the production designers or locations. I think for the most part, our locations for the season have been established, I might be jinxing myself, so I don't think there will be too many surprises. I could get my next script tomorrow and be completely wrong. We don't get a lot of forewarning, but I can think ahead based on where the story is going so I can get on the phone with my artists and let them know what's going to be a big deal coming up... ⚠️

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Black Box

Oceanic 815 Flight Recorder →





Black Box

Oceanic 815 Flight Recorder

“FINISH IT!”

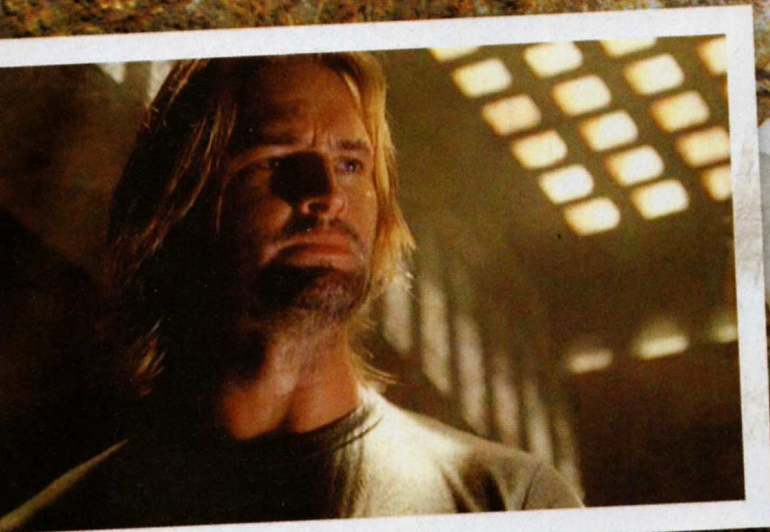
INT. BLACK ROCK - BRIG - DAY

But WE don't need to keep reading, because here's...

SAWYER. Pretty much where we left him. IN THE BRIG. SWEAT on his brow. Eyes staring INTENSELY at --

COOPER. Who shifts UNCOMFORTABLY under Sawyer's gaze.

Regular readers of *Lost Magazine* are familiar with our Black Box Recorder – which contains exclusive extracts from *Lost's* shooting scripts. For this edition, we're revisiting an incredible Locke and Sawyer sequence from season three. Prepare to have your heart racing and eyes watering all over again, as we flash back to *The Brig*, written by Damon Lindelof and Carlton Cuse...



COOPER
What's the matter with you?

This first part plays SLOW. Even. Allow everyone to catch their breath. Sawyer is a CAT playing with a wounded MOUSE. PUSHING IN ON SAWYER NOW... can't believe that he's here. With him. He speaks in a low voice, EVEN --

SAWYER
You ever been to Jasper, Alabama?

COOPER
Why?

SAWYER
Have you? Or haven't you?

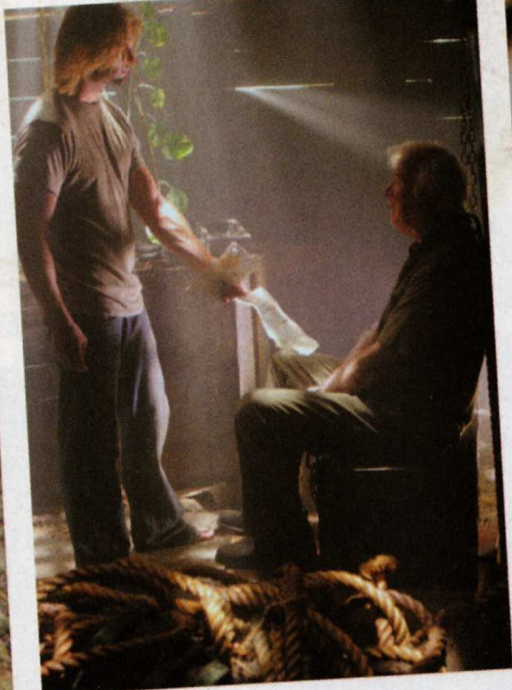
And now we're ON COOPER. Okay. He'll PLAY.

COOPER
Yeah. I've been to Jasper.
(then; joking)
Don't tell me I'm your daddy.

SAWYER
No. You killed my daddy.

ON COOPER. Not quite the response he was expecting.





A BEAT. And then. Sawyer's TREMBLING HAND reaches into his back pocket...

And removes a folded, YELLOWED PIECE OF PAPER. And yeah, it's been a while since we've seen it, but our loyal viewers should recognize it immediately -- it's SAWYER'S LETTER.

That's right -- the letter that's been part of our show's mythology SINCE THE PILOT. That letter. And it's okay if you DON'T remember it, either -- 'cause Sawyer is about to help us out. He holds it out to Cooper --

SAWYER (CONT'D)

Read it.

A BEAT. Then Cooper SHRUGS, why not? He takes the letter, holds it up to a LIGHT SHAFT, squints as he READS --

COOPER

"Dear Mister Sawyer..."

Cooper stops. He looks up at Sawyer --

COOPER (CONT'D)

What is this...?

SAWYER

-- Just read it.

Cooper looks into Sawyer's COLD EYES -- okay, then. Turns his attention back to the letter, READING --

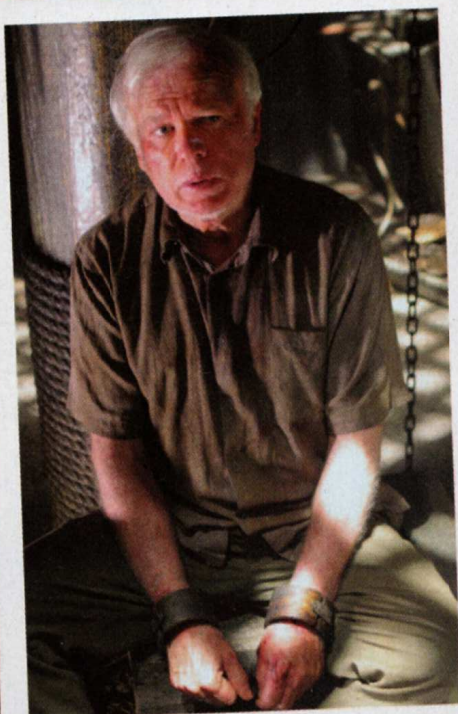
COOPER (CONT'D)

"You don't know who I am, but I know who you are... and I know what you done."

And as he keeps reading, he begins to contextualize what's happening here, takes on a MOCKING TONE --

COOPER (CONT'D)

"You had sex with my mother and then you stole my dad's money all away... So he got angry and he killed my mother and then he killed himself and blahblahblah..."



Cooper LOOKS UP from the letter --

COOPER (CONT'D)

So... what? Is this supposed to be you? You wrote this?

ON SAWYER. No words necessary. Cooper putting it together --

COOPER (CONT'D)

Wait a second -- did you take my name because you were on some... revenge kick?

SAWYER

(steps forward)

Keep reading.





Black Box

Oceanic 815 Flight Recorder

Cooper puts up his hands, MOCK SURRENDER --

COOPER
Easy -- don't get all worked up.
Look... I ran that con two dozen
times. If your mother --

SAWYER
-- Mary. Her name was Mary.

And now COOPER'S EYES actually flash with RECOGNITION --



COOPER
Mary. From Jasper, Alabama.
(looks at Sawyer; smiles)
I remember her. She practically
begged me to take her thirty-eight
thousand dollars and rescue her
from her sorry little life.

ON SAWYER -- SHAKING NOW --

SAWYER
Finish the letter.

But Cooper just keeps twisting the knife --

COOPER
Hey, I just took her money. It's
not my fault if your dad over-
reacted. If he pulled the ol'
murder/suicide, I'm sure he's down
here somewhere. Maybe you should
take it up with him if you --

But Sawyer doesn't let him finish that sentence -- abruptly
GRABS HIS HAND with the letter in it -- HOLDS IT UP TO
COOPER'S FACE, pure RAGE --

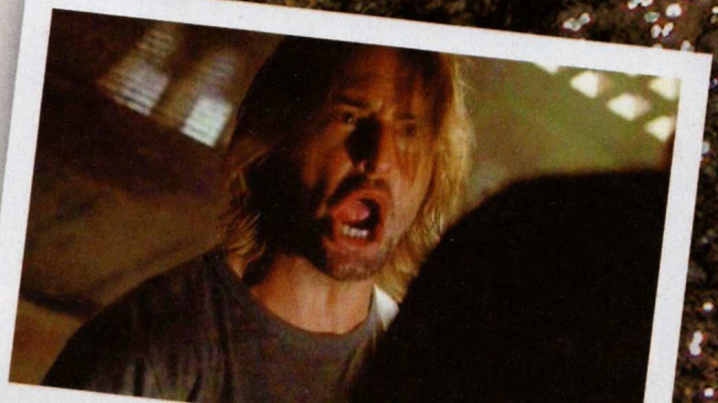
SAWYER
Finish it.

And Cooper RELENTS, shaking his head --

COOPER
Okay! Okay... Fine.

A beat. ON COOPER as he calmly takes the letter --

And tears it in half.



SAWYER SNAPS.

And we barely register what IS HAPPENING as SAWYER GRABS COOPER'S HEAD -- SLAMS IT into the wall behind him -- it's VIOLENT -- BRUTAL -- Sawyer TWISTS -- GRABS one of the HANGING CHAINS -- WRAPS IT around Cooper's neck --

SAWYER

You wanna go to hell?

Cooper THRASHES as his hands clutch for Sawyer -- the CHAIN DIGS INTO HIS SKIN -- HE GURGLES -- but it's no USE. Sawyer's too STRONG -- HE YANKS THE CHAIN TIGHTER --

SAWYER (CONT'D)

YOU WANT TO GO TO HELL?!?

CLOSE ON SAWYER -- SWEAT FLYING -- A MADMAN as he GRITS HIS TEETH -- EYES WATERING -- PULLING THE CHAIN TIGHTER... and TIGHTER... Muscles STRAINING --

Cooper KICKS, legs SPASMING -- GASPS as the CHAIN TIGHTENS -- he KICKS -- EYES ROLLING INTO THE BACK OF HIS HEAD -- KICKS AGAIN -- AGAIN -- ONE LAST CONVULSIVE KICK AND HE --

GOES LIMP.

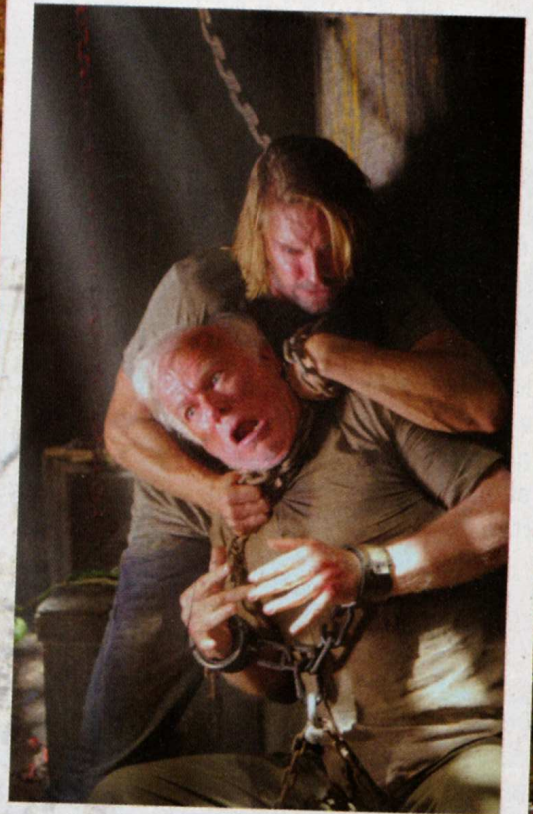
But Sawyer doesn't notice -- still pulling the chain TAUT for all it's WORTH -- TEARS spilling down his face -- pulling even HARDER FOR FIVE EXCRUCIATINGLY LONG SECONDS...

And then he STOPS. Stares down at Cooper. And as if woken from a horrible DREAM, Sawyer abruptly LETS GO --

WHUMP. Cooper's BODY hits the ground with a dull THUD.

Sawyer kneels there, BREATHING HARD. Staggeres to his feet, looking down at Cooper. Looking down at what he DID to Cooper. He's SHAKING... Almost CONFUSED...

And now we hear the KA-CHUNK of the DOOR OPENING... AND JOHN LOCKE STEPS BACK INTO THE ROOM.



His eyes instantly find Cooper's body. And Locke's eyes are WET, too...

Because he listened to the whole thing through the door. LISTENED to Sawyer extinguish his father's life.

Sawyer slowly turns looks up to see LOCKE staring at him. A look of absolute DUMB SHOCK.

A NICE LONG BEAT as these two stand across each other inside the brig of a SHIP that has no business being here. Over the dead body of a man who had even LESS business being here.

And Locke can barely find his voice. But finally, he nods to Sawyer and quietly says --

LOCKE

Thank you.

